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# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts

215 West 57th Street, New York, N. Y.

1741 New York Ave., Washington, D. C.

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VOL. VII

JANUARY, 1916

No. 3

## OUR NEW NAME

With this issue ART AND PROGRESS becomes THE AMERICAN MAGAZINE OF ART. The change is made after consideration in order to more closely connect the publication with The American Federation of Arts and to permit its expansion along the broadest lines. The old title was never entirely satisfactory, but it was the best suggested at the time the publication was started and it stood then, as it does now, for the conviction of the Federation that art and progress are inseparable. In every respect the magazine will remain the same. There will be no change in its policy or its character. It is our hope that the friends of ART AND PROGRESS will be no less the friends of THE AMERICAN MAGAZINE OF ART and that their number will increase. We are not beginning again, we are just going on, with a vision of larger and better accomplishment.

## ART IN INDUSTRIES

At this particular time of year when the shops are overflowing with all manner of things to tempt the buyer, one is brought face to face, as it were, with the need of more art in our manufactures. Not that many of the things shown are not extraordinarily good of their kind but they have so little enduring worth, so little individuality, so little real significance. And why should not this be the case when objects are produced by machinery and in endless numbers? In an address made recently before the Washington Society of the Fine Arts, Mr. C. R. Ashbee characterized this as an age of *quantitative* production as against that of the time of the Guilds of *qualitative* production; when, he said, objects were made "by human beings for human beings," whereas now they are made by machines for sale rather than for use.

This point is emphasized by Ralph Adams Cram in his recently published book entitled "The Heart of Europe," which will be reviewed at length in a subsequent number of THE AMERICAN MAGAZINE OF ART—a book which goes deep into that which underlies art, relating it to life and the well-springs of living. Mr. Cram says, though not in these words, that our art is to be mended and bettered not through more knowledge of art itself but through higher ideals and finer living. He tells us that it is dangerous to think too much about any art, pointing for example to the thirteenth century, which, he declares, was supreme in its achievement "because it thought so much about religion and character and getting the really good things out of life that for reward it was actually inspired." His conviction is that we have lost our power to produce great works of art because we have lost our clear vision and our standard of values.

It is very true as Mr. Cram and Mr. Ashbee have pointed out that machinery has revolutionized life as well as methods—the industrial system has been altered and with it new modes of living and ideals. Ours is the age of the machine with its standards of efficiency and we are witnessing today the most cruel and inhuman war that has ever been waged. But we will not admit that idealism and art are dead, nor will we believe that regeneration can only be found by turning back the wheel of civilization. That idealism is not dead is indeed manifested by these very utterances which we have quoted; that art is still alive is shown by the many beautiful and noble works which are produced today. Indeed if one will but look around there are many cheering signs. All over our broad land the interest in and love of art is increasing and deepening. What is more, the leaders in our industrial enterprises are awakening to the value of art both in manufacture and in design. And again we may observe that within the past few years not only the quality of our crafts work has immeasurably improved but the demand for this work has greatly increased. All this is exceedingly hopeful.

And we shall go further for though we are a commercial people, money seeking and luxury loving, we have a sense of justice

and proportion, a force and youthful courage that will enable us to dominate the machine, to use it to better ends, to interpret efficiency into capability, to conquer and retain that which is most worth while, to regain ideals and standards. The inspiration may come through art—there is surely nothing more uplifting nor inspiring than a great work of art whether it is a cathedral, painting, sculpture, stained glass window, bit of tapestry, work in metal or piece of pottery, and the more beauty there is in the world the better it will be. But whether the new order comes through art or not it will be reflected in our art, for in this field achievement most truly indicates contemporary standards. And it is through our art, as we very well know, that we shall be judged by future generations.

#### ARTHUR JEFFREY PARSONS

The death in November at Dublin, N. H., of Arthur Jeffrey Parsons, chief of the division of prints of the Library of Congress, removed one who has long been intimately associated with activities in Washington in the field of art. In 1897, when the Library of Congress moved into its then new building, the division of prints was formed, with Mr. Parsons at its head. Under his more than capable direction the division was built up from almost nothing to the size and international importance which it has today. With him prints were an absorbing interest, and he brought to the work of assembling the national collection rare knowledge and endless enthusiasm. The series of notable exhibitions which during the past twenty years have been held under the direction of the division of prints have all been planned by him and assembled under his direction. Doubtless many of the splendid gifts made to the national collection have been inspired by confidence in his judgment and the contagion of his enthusiasm.

Temperamentally he was keenly artistic, but he was not merely a dilettante in art. The policy which he framed for the division of prints at the library was along broad lines and invariably with the benefit of students and the general public in view.

Mr. Parsons was a director of the Corcoran Gallery of Art, and for some years a director and treasurer of the American Federation of Arts.

## NOTES

#### ART IN GRAND RAPIDS

An exhibition of American Industrial Art was held at the Pantlind Hotel, Grand Rapids, Mich., from November 10th to 25th under the auspices of The Sophie De Marsac Campau Chapter, D. A. R. This exhibition was assembled by Mrs. L. Victor Seydel, Regent of the Local Chapter, and was chiefly composed of exhibits shown during the past summer in the exhibition held under the auspices of the American Federation of Arts in the National Museum at Washington.

There were tapestries from the Herter Looms and from Pottier & Stymus Co.; jewelry from Miss Margaret Rogers, Miss Blanch Utley and Mrs. Leon W. Hall; hand-wrought silver from George C. Gebelein, George P. Blanchard Company and George E. Germer; china from Lenox and Onondaga Pottery Company; pottery from the Paul Revere Pottery Company, Rookwood Pottery Company, Marblehead Potteries, the Enfield Pottery and Tile Works, Fulper and Pewabic Pottery. Examples of artistic dyeing from Neighborhood House, Washington; embroideries from the Art Department of the H. Sophie Newcomb Memorial College, lace from the Minnesota Lace Makers; linen from McCutcheon's; wrought iron by Yellin; Ecclesiastical vestments by the St. Hilda Society; leather work and book binding by Miss Elise Ingle and Miss Marian Lane; rugs from Whittall and bronzes from the Gorham Company; and other similar works.

In addition a series of rooms were furnished through the cooperation of Henry W. Frohne, Editor of *Good Furniture*, representing a living room, drawing room and bed rooms.

The exhibition attracted much attention and went far to show the possibility of obtaining American manufactures of artistic merit and design.

The Grand Rapids Art Association announces an interesting program of exhibitions for the coming season. In November it showed a collection of paintings by distinguished women painters among whom may be mentioned M. Jean McLane, Martha Walter, Alice Schille, Josephine Paddock, Jane Peterson, Alice Kent Stod-